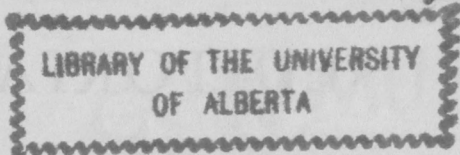


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ISSUED BY UNIVERSITY OF ALBERTA - Vol. 1, No. 3

# EDITORIAL

Our third number of MAT presents its appearance in the hope that those interested may help through their advice and thus determine the future policies of this little magazine.

Our aim has been to acquaint the reader with what is going on in University circles in matters pertaining to the Fine Arts. Not all these activities, of course, are confined to the limits of the campus. The Departments of Fine Arts and Extension have a definite responsibility to devote a portion of their efforts to outside work. Every week one can find members of these departments visiting the smaller centres, conducting a class in Music Appreciation, inspiring a "Sketch Club," or perhaps advising at the rehearsal of a dramatic production.

In order, therefore, to help us chart our future course, we are asking you, our readers, to write us and give your opinion on the following:

(a) What appeal has MAT in its present form made to you?

(b) Do you feel that MAT should concern itself mainly with news outside and within the University, or would you prefer it to concentrate on articles offering advice on such topics as play-production, painting, forming a choral group, and technical articles of an instructive nature?

(c) Name the articles in these three issues of MAT which you found most interesting.

(d) Material could easily be obtained for four issues a year, and we would like to include more illustrations. This would of course cost more money. Circulation has been free of charge this year, and we have not attempted to solicit any advertisements. Do you think we should have the latter, and would you be willing to subscribe to a magazine about Music, Art, Theatre, and other cultural activities?

—The Editor

# MUSIC AT SUMMER SCHOOL



... "Bring ye the cornet, flute, sackbut, and psaltery—and all kinds of musick." This was the fate of those who approached the shrine of music at Summer School. Three courses were offered—a record so far—and a record enrolment, plus diversified musical and social activities, made S.S. 51 a memorable event for all of us.

We work at Summer School—do we ever! Maybe that's why it's so much fun. Nobody has time to get tired or bored, and just to make sure that we're all there for the finale we stage a mammoth concert unlike anything anyone ever heard before—at least last year's was. Can you imagine twenty people with enough 'brass' to put on a band concert, playing instruments which, before Summer School, were only names in a book or sounds on a record? Well, that's what we did just for fun. Of course, we have an idea that when we get back to our schools and try out a few of these ideas on some of our energetic teen-agers their enthusiasm will send us all back to Summer School for more of the same. If playing musical instruments can be such fun and can open up a new vision of music even to us who already have done quite a bit of study, what an experience it will be for our young students!

This was just one part of our concert. We have a Chorus at Summer School that always sings a lot of music we never heard before. We always thought that choruses only sang sad songs and sea chanties; but you've no idea how logical the history of music becomes when you sing songs from every age and every country. We thought that enjoying music just meant listening to it; then somebody asked us if we enjoy listening to Shakespeare read in Bunglese. How impossible! How can you really enjoy anything that doesn't make sense to you?

Well, we found there is a lot of common sense in this music business, even if we did have to learn a lot of rudiments, too. But, after all, if you can't add 2 and 2, how can you teach arithmetic?

By the way, if you sing soprano, did you ever try to sing a bass part? Well, maybe you never had to do such a thing, but has my choir ever been impressed since I came back from Summer School and **sang** the bass part the way I want them to sing it!

We meet some wonderful people at Summer School. People from the cities and from little towns that we didn't know existed; and

they have wonderful tales of how they bring music into the lives of their students, often with such limited equipment. But liking music is liking people, because people are human and it is the human element in music that draws us together. Maybe that's one reason we like Summer School—it gives us a big push that takes us through another year.

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## MIXED CHORUS ACTIVITIES, 1951

*by* LEONARD F. LING

We love to sing. This is the fact which unites all of us who claim membership in the University of Alberta Mixed Chorus. Aside from this, we come from all over Alberta and are taking many different courses; yet this one forementioned quality joins us all in a happy fellowship from year to year and, so I hear, extends beyond University life.

Last year was my first with the Chorus; an experience to which I had long looked forward. I was thrilled then to sit in the Med. 158 ampitheatre which was crowded at the first rehearsal with old members and dazed aspirants like myself. Then, as the old members began to sing of their own accord, we all listened and wished we too could join in. During the next few days we new members all stood with quaking knees and voice for the formidable voice test in one of the little rehearsal rooms. This really isn't as bad as it seems. It can't be, or I'm sure a lot of us would never have made it.

Regular rehearsals were soon begun with a group smaller than the one we saw at first. Mr. Eaton is methodical and demanding in this respect. Our main rehearsal is held from 1:30 to 4 p.m. every Saturday throughout the year; and you ought to see the dirty looks given by Mr. Eaton to those who come late. They (the looks) don't seem to have too much effect, however. Then, on Wednesday evenings we meet in two separate groups from 7 to 8 p.m. This makes it a little inconvenient for some of the fellows to see their girls after rehearsal; but they usually manage. These Wednesday sessions are known for "note chasing" because that is just what we do. Yes, even our choir (you're right, I'm prejudiced) has to have the notes beaten well into its individual brains. Sometimes our conductor seems to be pretty sceptical about our I.Q.'s in this respect, but (don't tell him I said so) I think he does it just for our benefit and doesn't believe it himself (he's prejudiced too).

These rehearsals sound like a lot of hard work, and they are; but they are at the same time a fine source of enjoyment. Why, Mr. Eaton's grimaces and squawks made to imitate us are enough in themselves to make up the price of admission!

Well, all this work led finally to concert week at the end of January. Last year we sang as usual on the nights of January 29th to 31st in Convocation Hall, Edmonton; and you can well imagine

that we don't do much studying that week. I've never seen anyone lament that fact, though. After each concert we clap for Mr. Eaton, and he compliments us or just thanks us for a good attempt anyway. He always leaves us with a word of fatherly advice, too; "Get some rest, won't you."

On February 1st we all piled in wildly painted chartered buses and went to Calgary where we sang on the remaining two nights of the week. Free meals, and bus rides, card games, corny jokes, and all sorts of adventures found their way into the week's activity which ended with a banquet; and on the day following the last concert the buses returned to Edmonton with tired but singing (by this time croaking might be a better term) choristers.

The next big event was Spring Tour which took place right after final exams, from May 1st to 10th. Again, our two "Greyhounds" were buried in paint (this year they were left to the mud till things cleared up a bit), and we drove to Red Deer where the mud was completely overlooked in the warmth of our welcome. Another concert, and on we went next day, still in rain. On the way through Calgary many of us stood in the bus depot waiting, and so we did the logical thing and sang several numbers. This is liable to happen anywhere, so I give you fair warning. We reached Drumheller over oozing roads, thanks to the efforts of our co-pilot, Miss Simpson, who, sitting behind the driver, helped us through the mud and rain. We all regretted our inability to go to Brooks because of the mud; but we went on to Medicine Hat, Lethbridge, Pincher Creek, High River, and Banff on successive nights. In all these places we were warmly received by our billets, who made our stay more enjoyable. In this way, too, we met a great many interesting people, and this feature in itself is one of the great rewarding things involved in Spring Tour.

On the buses all sorts of activities can be seen, from bridge playing or reading joke books down to just plain sitting or sleeping. You can well imagine that there is very little boredom among such a group even if the trip is sometimes rather long.

The variety of experiences on tour is too great to even mention in full; but the scenic part of our trip must be referred to by its highlights, such as Waterton Lakes, which some found even prettier after climbing the balconies on the hotel. While we were there, others were off at a nearby ranch, vying for a chance to ride the horses. Banff, of course, held its usual splendour, and a ride on the chair lift gave us even a better view of this.

All along the way interesting and funny things were happening, such as the leaving behind of bags, which resulted in borrowed evening gowns at the concert. There was even some danger of being left behind; but Mr. Eaton and Miss Simpson, aided by the efforts of our President, Bill Egbert, did well at keeping their family together. Jack Fair and Bruce Hatfield gave us some added interest through their antics as they perched on roofs, cliffs, and trembling ladders to make a film of the tour.



We all enjoyed every minute of our inexpensive holiday and had the added satisfaction of feeling that some people at least enjoyed our efforts or, at least, appeared to. When we finally parted at Calgary to head north or south, I know many of us were left with a feeling of emptiness and some sadness. Close friendships had been formed, so much so that those who were to return to Varsity all looked forward to a new year and a new Tour.

It would be greatly amiss in this summary of Chorus activities not to mention a note of sadness. This came to us with the recent death of our Honourary President and great fan, Mr. J. W. E. Markle. Although I personally saw little of him during my first year, I gained some idea of his fine work in helping us along. He was a great supporter and entertainer as he spoke at our parties and occasional meetings. We shall miss him at concerts as in other things, as he used to "beat his hands to pieces," but I know he would be pleased to see us try to carry on in the same way with new faces, songs, and fun—but with the same University of Alberta Mixed Chorus.

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Miss Jocelyn Rogers is a graduate in Fine Arts of the University of Alberta (1951). She received her early musical training in Halifax, where she attended Dalhousie University, receiving her award of Licentiate of Music there. After moving to Edmonton, Miss Rogers received her award of Associate of Music from the Western Board of Music and then majored in music at the University. While attending the University of Alberta, she was active in the University of Alberta Mixed Chorus, being its accompanist for two years; in the Music Club, for which she gave several recitals; and in the University Symphony, being the guest soloist during the winter of 1951. Recently Miss Rogers has been appointed the Extension Lecturer in Music with the Department of Extension, and it is in connection with this work that the following article is written.

## A NEW POST

*by* JOCELYN ROGERS

In November of 1951 a new position was opened in the Department of Extension, that of Extension Lecturer in Music. It was to be an experiment which would last from the first of November until the end of March. I was very fortunate in being placed in this position, and it is now up to me to show that such work is very worthwhile and extremely necessary.

The groundwork is still being laid in this field of Extension work in Music, but already there is a full schedule for the next two or three months. Before Christmas I made five field trips in order to find out what was wanted in music by several districts, and these proved to be very beneficial, both to the community and to myself.

For instance, one trip was made to Sangudo, for the sole purpose of finding out if they could manage a brass band, which they wanted so badly. Mr. Liss and Mr. Wiggins, both active in the Home and School Association there, were very enthusiastic about having a school band; but we discovered that there were no instruments, and

even if there were, there was no one who could play them to teach the children how to play them. But out of that one visit came four other items with which we were able to help them. They want help with the school singing in their Music Festival; they want an adjudicator for that same Music Festival. This is the sort of help that we can give to many communities if they will only contact us.

Other trips were made to Wetaskiwin, Ponoka, Lacombe, and Red Deer. In Red Deer there is to be a short course in Music Appreciation directed by the Department of Fine Arts and the Department of Extension. The Red Deer Music Club is sponsoring this course, but it is hoped that people from the surrounding district will come in for it. Mrs. McCutcheon of Sylvan Lake was interested in it herself, and there are probably others like her. While I was in Red Deer, I arranged for the U. of A. Symphony Orchestra to play there, too. Mr. Nechkin, the City Clerk, and the Quota Club are responsible for the Symphony getting to Red Deer, and I am sure that city will enjoy listening to the concert as much as the orchestra will enjoy playing for them.

While visiting Ponoka and Lacombe, I discovered that the Music Club was a combined organization, drawing from both communities. In that way they find they can have better programmes. That group hopes to have a short course in choral leadership early in the spring, and Mrs. Walker and Mrs. Johnson are arranging for that now. At their regular meetings they hope to arrange for various lecturers or speakers to visit them and speak on some individual aspect of music. Last year they had a course in Music Appreciation from Mr. Richard Carroll. Now that they have that background, they want to branch out into a more thorough study of some of the periods in music.

In Wetaskiwin I found that the Recreation Commission there is trying to arrange for a Music Association. They are not sure yet what their winter programme will be, but it was hoped by some that a course in choral leadership might be given. That group is very fortunate in having Mr. Nixon and Miss Anne O'Donnell, both of whom are very keen to get some group organized.

I am not only responsible for giving lectures and courses, but I am here in order that any of your questions may receive attention. Some schools have written in asking for suggestions as to what operettas to sing; other groups have asked for lists of suitable choral music which I can send to them; still others have asked for help with Festival work. If you have any problems concerning music, please write me in care of the Department of Fine Arts, and I shall do what I can for you.

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## University Symphony Orchestra

*by* JOCELYN ROGERS

The University of Alberta Symphony Orchestra is going on tour! At last some of the hopes and aspirations of the Orchestra and its

executive will be realized—the Orchestra is giving a concert outside the city. This is a big step forward in the history of the Orchestra, and I am sure that the whole student body wishes it well.

It all began when the Quota Club of Red Deer asked if the Orchestra would be able to give a concert in their city. Last year the Quota Club began a series of concerts called "Young Artist Series;" and it is under this name that the Orchestra will play. The Quota Club wanted to give young artists and students an opportunity to perform in different cities and towns so that their talent might be recognized and in order to allow the performers to develop in concert work and stage presence.

This Symphony Tour consists of a one-night stand on March 15th in Red Deer. But who knows what it might lead to? Within the next few years a tour similar to that of the Mixed Chorus Spring Tour may be possible. Perhaps the Orchestra will play as great a part in advertising the University as the Mixed Chorus does now.

The programme in Red Deer will vary slightly from the Edmonton performances on March 6th and 7th. It is hoped that a piano concerto and vocal items will be included in the programme. Some of the selections will be "The Merry Wives Overture," by Nicolai; "La Gazza Ladra," by Rossini; excerpts from Mendelssohn's "Midsummer Night's Dream," and "Eine Kleine Nachtmusik," by Mozart.

The concert in Red Deer will conclude the activities of the Orchestra for 1952. We wish the Orchestra every success in their concerts this year and hope that next year will be even more profitable for them.

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## THE UNIVERSITY SINGERS

*by* JOCELYN ROGERS

Mr. Richard S. Eaton, whom you know as the conductor of the University of Alberta Mixed Chorus, has started a new venture. On Tuesday nights he has been working with a group of singers who are not only interested in singing music which will make an appeal to an audience but who also wish to learn something more about music and who are singing it with one eye to its historical value and the other to the raising of the standard of choral singing generally.

Three appearances have been made to date. The first was at the annual Christmas Concert held in the Mixed Lounge of the SUB. That concert is held by the University Musical Club, and for the second year the Symphony Orchestra and the Choral Laboratory students of the Division of Music participated in it. The University Singers joined with the music students on this occasion. The next performance by the Singers was under the sponsorship of the Women's Musical Club of Edmonton, in Convocation Hall, and the third appearance was at the Carol Services at Christmas, under the direction of the Rotary Club.



The programme for these appearances consisted of Christmas music. One programme consisted of "This is the Record of John" by Orlando Gibbons, two Bach chorales from the "Christmas Oratorio," an old Burgundian carol and "Make We Merry" by Healy Willan. The main portion of the programme consisted of Vaughan Williams' "Fantasia on Christmas Carols."

The post-Christmas schedule consists of a study of early and modern motets and madrigals. It is hoped that a spring concert will be given by this group of University Alumni and Staff.

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## The RED DEER THURSDAY PAINTERS

by MARIE A. FOX



It is quite routine for people to starve (usually in garrets) in the pursuit of Art, but it is also frequently the case that people starve (emotionally and spiritually of course) because of the lack of Art. When the Department of Extension asked me to organize a Community Art Group in Red Deer, I had no way of knowing that there were so many people hungry for instruction in painting and art appreciation.

The men and women attending the art classes in Red Deer during the past three years have been busy wives and mothers, nurses, teachers, stenographers, a chartered accountant, a clergyman, a dietitian, and a continuity writer. The average enrolment is thirty adults and a dozen young people between the ages of ten and eighteen. This year the Red Deer Art Club, as it is called, sponsored a competition for children, the prize in each of three age groups being free tuition for the season.

The classes are held in the Art and Music room of the Junior High School every Thursday afternoon and evening. Mr. J. B. Taylor, Assistant Professor of Art at the University of Alberta, who is the Instructor, by arrangement with the Department of Extension, visits Red Deer every two weeks. Sometimes there are movies or slides to illustrate the lesson and often refreshments afterward. In the week between Mr. Taylor's visits the members meet as usual and paint industriously with assistance, when required, from the Local Supervisor. We enjoy these friendly hours when differences of social or professional status dissolve in the turpentine. When asked WHY she had wanted to learn to paint, one member replied, "Does one have to have an excuse for this stuff?" We DO have fun, with apologies to no one; we also discover that painting is an intriguing

and relaxing hobby. Important as that is in itself, a more critical analysis would reveal that many individuals suffering from the frustrations which are so fashionable today are deriving unexpected satisfaction, an exciting new confidence in themselves, and a thrilling sense of achievement. Cheaper than psychoanalysis, the benefits are out of all proportion to the size of the fee.

The schedule covers the period from the middle of October to the end of March; but the Local Supervisor, who is also a school teacher, finds herself besieged by enthusiastic members early in September clamoring, "When are we going to start?" until the end of June, begging to be taken out on sketching excursions.

The culmination which everyone anticipates with mixed modesty and pride is The Exhibition. The travelling exhibit of paintings by prominent Alberta artists which the Cultural Activities Branch circulates each year is given the place of honour in the gymnasium, and all wall space in two classrooms is filled with the "masterpieces" of the Thursday painters. Over two hundred people each year have come to criticize and enjoy the spectacle (and the free coffee and doughnuts). We have no reason to fear their criticism—they say they like our pictures, even better than those of the "Prominent Artists" because they can always tell what it is we are trying to paint. In some circles that is not considered to be discerning criticism nor inspired painting. But we are happy! Last year one of our members painted a fried egg. Who knows? We may go surrealistic yet.

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## The Autumn Short Course in Painting

*by* E. A. GEE, M.D.

Although the registration for the preliminary course in painting in September was small, Mr. D. Cameron, the Director of the Banff School of Fine Arts, decided to proceed with it as an experiment. He thereby earned the gratitude of twelve students who are all anxious that the course be continued and who will no doubt make an effective vociferous nucleus for its continuance. These students included some with no training, others with a little, and three full-fledged artists (one in portraits, one in silk screen and one in etching). They came from widely separated places, including Norway and Hawaii. They had one thing in common—two weeks' vacation.

During this time Mr. J. B. Taylor taught us to look at nature and to see things—light—"and don't forget your darks." He illustrated his remarks on the painting of landscapes and portraits in oil and water colours generously and with great zest. The embarrassed reserve of the first few minutes dissolved, and we relaxed and became friends. He taught fundamentals.

The enthusiasm was tremendous. We worked in the studio and outdoors. We sketched above Bow Falls, at the Hoodoos, Sundance

Canyon, the Golf Course, Moraine Lake, Minnewanka, Vermilion Lakes and twice at Sunshine. We sketched mountains, trees, rivers and lakes. We sketched the chalets, the bears at the kitchen door and at the dump, the workmen on the new wall, and mountain sheep on the highways. We sketched at the swimming pools and in the Cave, and at least one of us sketched at the Concert in the Banff Springs Hotel. We sketched week-ends, and in the evenings we sketched one another. In the studio Mr. Taylor viewed with indulgence the parochialism of Norwegian farm houses and 'Interior' skies. We looked at movies of "other great artists' " work. We had a demonstration of the art of print making by its master, Mr. W. J. Phillips. Some of us had a plane ride over Assiniboine and planned "ten league canvases." We did wish we could stay six weeks.

That this rather energetic programme, all of which was aided and abetted by Mr. Taylor, resulted in no observable physical disability is probably due to the co-operation given to his class by Miss C. Stewart. Even if he had taught us nothing, the meals were worth it.

We had an art show at the end of the course. Two of our professional artists had had to leave early, but our remaining one had two lovely pictures. Mr. Taylor in his "spare time" had managed to paint Mr. Phillips and Mr. Cameron. Their pictures occupied the ends of the room. In-between was our rather motley collection of which we were inordinately proud.

At least one in the class will go on to Art School. Others will find their week-end painting more enjoyable, and all will appreciate the serious work of artists more than they did before. This was a good course.

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## What is it Supposed to Be?

## What is it Supposed to Mean?

by R. W. HEDLEY

Life in an art gallery is very interesting, especially when a few good examples of modern art or, better, contemporary art are on display. So often one hears, "Well, I don't understand these pictures. What is this one supposed to mean?" This is the unfortunate question so frequently asked, and one is tempted to say, "Do you ask this question of a musician who has just played through one of Chopin's sonatas, for example? You listen to the rendering of the selection and you receive various degrees of enjoyment according to the manner in which your spirit responds to the music." Rarely does one try to analyse or get at the meaning of a fine musical selection. Are the responses to that which is seen or heard of a different character?

Music comes to us through the medium of the ear and the tubes which connect it with the brain, and from there it goes to our inner

being—for lack of a more scientific statement, and we either like the succession of sounds or we do not like them. The strength of our liking probably depends on our ability to appreciate good music or music of a particular kind.

Visual art comes to us through the medium of the eye, a very sensitive organ, so made that we can shut off seeing by merely closing the eyelid. What the eye sees is carried through the optic nerve to the brain, and from there proceeds in the same manner as music. Instead of hearing a succession of sounds harmoniously related to each other, the observer sees an arrangement of lines, forms, colours also harmoniously related. If these forms and colours are pleasing to him, what has the meaning to do with it?

Probably the answer to the above questions is that its motive is a carry over from the days when the recognition of an object and the faithfulness or accuracy of its rendering was the great consideration of excellence. How well could the artist draw? Frankly, there was often a great skill shown, but very little creative ability. So the observer judged the qualities of skill displayed. It is little wonder that art was for the few who admired skill and was not for the many who enjoy creative ability.

For the past one hundred years, creative ability has been the requirement in designers, whether of industry, weapons, or the many other lines of material advancement. The ability to create is not a matter of skill, though this may be necessary but by no means prominent. There are many who have skill, but little creative ability. So with the art of painting. It also has developed marvellously during the past one hundred years, probably more than in all the previous ages. In what way or in what direction has this advance been made?

Following the scientific study of light, the spectrum, the invention of the spectroscope—no insignificant result of creative ability—artists studied how best they could profit by these discoveries. White light was broken up into spectrum colours, and these could be reunited into white light or daylight. Why could not the pigments of the spectrum colours be used solely to produce brilliantly coloured pictures, by placing these pure colours side by side and allowing the eye to blend them? This was done, and while it involved no great creative ability, it did start the artists thinking. The next move was to create pictures using the colours that the artist thought were the best to convey the idea he had in mind. To do this successfully required more knowledge and creative ability. True, it may have been a surprise to see a red dog, a green horse, or other unnatural colourings; but the results were effective, sometimes startling, but often very interesting and delightful, once the observer forgot to ask what the artist meant by using these colours in this manner and saw the fine colour harmonies and relationships and enjoyed the composition.

The next advance was in modification of nature's forms. This had been done for centuries in designing the patterns in brocades, but artists had not carried this out in pictures. Now both forms and

colours were modified to comply with the desire of the artist for more effective expression. For example, an old building might be rendered almost photographically or objectively, and the observer simply recognized it. Doubtless he had seen many such in his travels. However, if the artist drew the house in a leaning position, curved the line of the roof, modified many of the features so that they appeared almost a wreck, the whole effect was strengthened. This exaggeration has long been accepted in poetry. Why do we ask, "What is this picture supposed to mean? Why did the artist make it look a wreck?" Why not enjoy the way the artist exaggerated his work to heighten the effect?

It was only another short step to carry this modification farther to the abstract. That is, the artist endeavored to express himself in the finest lines, forms, and colours possible, so that he lost entirely the identity of the object. Its beauty was in the harmonious relationships of these forms and colours. In some respects it had a counterpart in a fine piano composition, in which the beauty was in the fine harmony of sounds. Neither creation had a meaning. The visual one was simply an abstract composition, very delightful to those interested in beauty of line and harmony of colour.

There are other compositions created by using such motifs as the circle, square, triangle, and modifications of these and other abstract forms, where the artist has never been dependent on natural forms whatever. To distinguish these from the abstract compositions, the term "abstract" is applied to those creations which originally were derived from objective forms, which may be landscape, living forms or still life, but so modified that all identity of the original motifs is lost. The non-objective creations are created from such abstract forms as the circle, square, triangle, and similar forms, which are non-objective.

Perhaps in an ordinary exhibition of thirty pictures there may be only one which appeals to an observer or visitor to the gallery. Another observer may like quite a different picture and may dislike the first picture. But the liking of a picture does not come from endeavoring to find out what it is supposed to be or what it is supposed to mean.

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## LETHBRIDGE SKETCH CLUB

With the stimulus gained from a Session at the Banff School of Fine Arts, two students, Miss Anna MacKenzie and P. J. Collins, returned to Lethbridge deciding to do something about the art situation, possibly forming a sketch club. The first meeting was held at the home of Miss MacKenzie, October 7th, 1936, with six people present; and then and there the Sketch Club came into being. It was decided to meet once a week at the Public Library. The first officers were, President, Miss A. MacKenzie; Secretary, P. J. Collins; and Mrs. Dave Wilson, a member of the Executive.



The first summer school was held in June, 1938, with an attendance of 25 and Professor H. G. Glyde as instructor, continuing as such up to the early war years. We cannot express our gratitude to Mr. Glyde for the time and patience he gave this early school and all succeeding schools. Our ambition to do landscape painting began, and the inspiration and encouragement we received from our teacher still remains with us. Mr. W. J. Phillips conducted one later school. Miss Annora Brown and Mr. Stan Perrot also visited the club and criticized our work.

In the years 1936-1948, 13 scholarship winners (representing Lethbridge District and the Sketch Club) attended the Banff School of Fine Arts, as follows: 1936, Miss A. MacKenzie; 1937, Mrs. Octave Ursenbach; 1938, Miss Betty Brenton and Miss M. McCall; 1939, Mrs. S. Trew; 1940, P. J. Collins; 1941, E. S. Faiers, Mrs. V. Lambert; 1942, Mike Pisko; 1943, Mrs. A. M. Moe, and Mrs. S. Anderson; 1944, Mrs. F. Rannard; 1945, Miss Karen Axelson.

A junior Sketch Club, sponsored by the Women's Organization for Civic Improvement, was opened and carried on for three years, the children later joining other activities.

Exhibitions of work have been sent to Vancouver, Calgary, Medicine Hat, Macleod, and Cardston, and the Club exhibits each summer at the Lethbridge Agricultural Show in August and at the Lethbridge Exhibition. We have held our first Western Circuit shows this year, four in all.

The following members of our club have been made Associates of the Alberta Society of Artists: Mrs. Octave Ursenbach, E. S. Faiers, Mike Pisko, and Percy Henson (now of Edmonton).

We have lost two valued members of our club: Mr. Robert Barrowman passing away in 1947, and Mrs. A. M. Moe in 1950.

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## ON ART EDUCATION

The Grade 2 Class had completed their drawings for Christmas. A large picture of a beautifully decorated Christmas tree held my attention. There it was; dozens of decorations and light bulbs, but one black spot! This looked odd indeed. The explanation, "a burned out bulb."

David was in Grade I. He had never painted before with a large brush and at an easel. The topic for the class was "What People Do on a Rainy Day?" There was no hesitation here; just big free strokes and plenty of paint. There was the car stuck in the mud, the man hurrying toward the big tall red brick building, and the rain! Big blue strips all over everything; over everything except the big tall brick building! Why? The explanation again, "He was going into the building where it was dry!"

This is the sort of thing that comes spontaneously. This is the delight of child art. But these expressions of freedom only come when freedom is allowed. It comes when the teacher is prepared to say,

"I am interested in **you** and in what **you** have to say." There is no imposing of methods or organizing of responses. The materials are available, the stimulus is provided, but the product belongs to the child.

In the whole field of Art Education we must keep in mind that the stringent necessity for the child is that of learning to be himself. The assumption that there is no virtue in this and that we must constantly try to get the child adjusted to adult standards is false. A child with a child's mind must be accepted as such, and we, as teachers, must be prepared to take him where he is and develop him along lines suited to his age level.

One needs but little reflection to review the changes that have taken place in Art Education. Not many years ago that so-called Directed Method was in full use. Here the child was expected to follow certain prescribed rules and directions. Results, based usually on an adult standard, were all that seemed to matter. It was perhaps only natural to expect a complete change of emphasis following such formal work as this tended to produce. This change came in full force when the emphasis went on Completely Free Expression. No interference of any kind was to be tolerated.

It is evident that the directed method of teaching is gone, and we are thankful for that. It is also clear that completely free expression can easily fall down on the matter of growth and improvement if it is not carefully thought out as a full meaningful Art Education throughout all the years of the child. Just taking a little of the one method and a little of the other may, too, become a thing of very poor sequence. We are now engaged in working out a plan whereby meaningful art education is concerned with purpose on the part of the individual and the relation of means to consequence, process and product, so that in the end it fosters a sense of values.

One of the most difficult jobs of the art teacher is to assess the child's work. What is good child art? It is not possible here to go into all the elements that make up a child's product, but only perhaps to single out one, the creative design. Here, the "pleasing pattern" is what matters. We need not concern ourselves with whether or not it is objective or non-objective, but rather try to see the satisfactory arrangement of shapes and colours. The basic lines, straight, zig-zag, and curved, may be so arranged that at the very first glance a sense of repose and satisfaction is produced. All these, too, with colour patterns may produce a meaning to the picture. For instance we know that long horizontal lines convey a sense of movement and speed; vertical ones, quietness; and lines and shapes rushing away in various directions may be quite appropriate for a violent explosive feeling. Tying in with these lines and shapes are the colours the artist chooses and the sense of originality that changes an otherwise stiff and static drawing to one with vitality and feeling.

It is evident that art must justify its position in our school curriculum in terms of its broad educational value. In other words, a practical plan must be formulated that considers the nature of art as a process and product, the value of art and art expression to the individual, and the value of art to society.

# CAMROSE ART CLUB NOTES

A mark of growth in every community is its development of interest in the arts; so also does Camrose show its interest in art as it grows. There has been considerable enthusiasm shown by a fair sized group of people towards the advancement made by the members of the Art Class.

Under the supervision of Miss Eleanor Whitbread of the Camrose High School staff and Miss Job, also of the High School, an Arts and Crafts group was organized in the fall of 1948. Miss Whitbread began her class of eighteen in portrait and figure work. Miss Job was swamped with eighteen enthusiastic students. Miss Janet Middleton was the instructress who travelled from Edmonton every three weeks under the supervision of the Fine Arts Department of the University of Alberta to aid Miss Whitbread in her work.

The Club held two Arts and Crafts Shows the first year, when town and country met to view local art, travelling displays, and movies pertaining to art.

The Art Club's first year was climaxed by the granting of a Tuition Scholarship to the Banff School of Fine Arts to Mrs. Len Toepfer in recognition of her splendid interest and endeavors. It was a shock to the community when Mrs. Toepfer passed away last year.

The second year the Art Club survived on its own merits, without the aid of a local instructor but with bi-weekly visits from Janet Middleton and J. B. Taylor of the University staff. The class was aided in its search for sufficient funds by the donation of a water colour by Janet Middleton, A.S.A. This lovely picture was given as a prize at the one show which the Club held in the Camrose High School Auditorium at the close of their year in April, 1950. The work of this class was almost entirely landscapes and flowers, as no portraiture had been studied.

These few members of the 1949-50 classes decided to send the next year's classes off to a good start by electing officers at the close of this session. Mrs. Olive Moisey as President and Mrs. Russell Stewart as Secretary-Treasurer got the Fall Session started early and with renewed interest.

The third year in the Camrose Art Club drew a circle of new members, some of whom found a great satisfaction and relaxation in expressing themselves in oil painting and water colour. There were eighteen members registered, but eleven remained in steady attendance. Our instructress was again Janet Middleton, who took such a genuine interest in all our progress.

Janet increased our knowledge by introducing silk screening to the very enthusiastic members. The making of their own canvases and painting on larger areas stimulated the second year members to better technique and more detailed work.

Information of the contest for the Visual Arts Board Exhibit was received with renewed vigor as members set about painting large expressive pictures on a western theme. Mr. W. S. Church, Mrs. Tom Duggan, Mrs. Irene Ewert, Mrs. Olive Moisey, Mrs. Jean Roth, and Mrs. Helen Swaren were the six members who raced to meet the deadline for entries. At her next visit, Janet brought welcome news that two members had their pictures accepted in the exhibit which would tour the province for about fifteen months. Mrs. Jean Roth and Mr. W. S. Church received many congratulations upon having their pictures accepted in this well known Art Exhibit.

Community interest was stimulated by pictures and a nice write-up in the Camrose Canadian. There has been considerable response to this and it is evident that the class will be larger next year.

The High School Auditorium was again the scene of this year's exhibit, as it does afford a very excellent hall to show the local and professional work. The Travelling Visual Arts Board Exhibit, display of the year's work by local artists, and a display by Janet Middleton, A.S.A., and by H. G. Glyde, A.R.C.A., London, R.C.A., made a very impressive showing.

The day of the Art Show the members were stunned to learn that one of their most ardent art lovers, Mrs. Tom Duggan, was operated on for cancer. The sad news of her death at the end of June was received by her many friends and members of the Club.

The news that Mrs. Jean E. Roth had received a Banff Scholarship through the Community Art Classes again brought local art interest into the open. That a hobby can be so sincerely helped by the wonderful backing of the Fine Arts Branch of the University gives many people the wish to know and learn more about the operation of and appreciation of the Community Art Class held in Camrose.

# DRAMA NEWS



## Community Theatre in Alberta

"Now those who lament the death of the theatre before the onslaught of the movies do not grasp the essential differences of the two mediums and likewise forget the godlike power which resides in the word spoken by the intimate presence. It is immortal and cannot die, and a theatre founded on it will never perish. The theatre is not dead. Only the worst of it is dead or moved elsewhere . . . The best, more purified and certain of itself shall stand, for the very

essence of time and nature of man is that before history is finished and the best shall somehow come forth to light."

—From *The Hawthorne Tree*, By Paul Green

For over ten years community theatre in Alberta has been in the doldrums. The occasional minstrel show, amateur program, school festival, a radio cowboy on tour, this is about the only live entertainment many centres have had during this period. Local movie houses were packed on Saturday nights, while the home-made lighting equipment of former years rusted behind the screen. It seemed that living theatre had given way to forms of entertainment that could either be imported or manufactured with the minimum of effort and the maximum financial return.

However it is becoming apparent that the doldrums were a result of post-war conditions which affected all phases of community life. Theatre was only one of the casualties. There are hopeful signs that the recovery is on its way.

Each year sees new theatre groups being formed in rural communities, villages, towns, and cities throughout the Province. Although there has been considerable drama activity in most areas, it consisted mainly of putting on one play as a means of raising money. When the play was over, the cast disbanded, perhaps never to have another such creative opportunity for a number of years. There was no consistent organization that would bring these people together regularly to study and improve their skills and establish a program of entertainment in the community. The formation of a theatre group indicates a recognition of the values of setting up a permanent institution which will provide an effective outlet for the creative abilities of local people.

There are a great many centres which have not yet reached the point of gathering their forces to set up drama clubs. The interest may be there but it is often difficult to know the best way to go about organizing. The experience of others will prove most helpful. The beginnings of theatre work in Elnora and Wetaskiwin may be an inspiration and a guide to towns and villages which find themselves in similar situations.

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## DRAMA IN WETASKIWIN

by HOWARD NIXON

*Director of Recreation, Wetaskiwin Community Council*

For years Wetaskiwin has been suffering the need of dramatic art. As in most small communities, the only dramatic ventures were for commercial purposes. A production would be sponsored by some organization for the sole purpose of raising funds for itself. The calibre of acting or plays was not considered. Drama would be thought of



but once a year, with no definite group attempting to develop it. The idea of developing or encouraging drama to its proper position as an art was not considered.

This Fall a Recreation Commission was organized. The idea being to develop, encourage and co-ordinate all social, athletic, and cultural activities. The first move of the Commission's Cultural Committee was to assist the group presenting the annual commercial production. Most of the players in this group were novices, yet with good directing the result was encouraging. The committee obtained the services of Miss Esther Nelson, Drama Specialist of the Department of Extension, University of Alberta, to come to the city to offer assistance and advice. The group soon saw the possibilities to be found in a drama, if enough knowledge could be acquired.

The Commission feels it would be desirable to try and make the drama club financially independent. Through this way it will be possible to eliminate the commercial phase of drama and return it to its place as an art.

The organizing of the Wetaskiwin Drama Club has been justified, in that it has awakened within the City as well as its own members, the realization that good drama comes only from the proper viewpoint and knowledge of its components.

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## ELNORA DRAMATIC SOCIETY

*by* H. T. PROTHEROE

Elnora, like most of the communities in Alberta, for years had managed to break the monotony of the long winters by holding concerts. "Christmas trees," box socials; but even these were few and far between. Then during the second World War we managed to purchase a moving picture machine and showed movies once a week every week, except during the months of January, February and March.

It was at this time that we organized a cigarette fund with the object of sending two hundred cigarettes a month to our boys overseas. As we had over a hundred boys in uniform, that meant that we had to raise a great deal of money; so we got busy.

We organized a minstrel show and made about \$400.00. After this success we put one on each year and added variety shows that did not require any particular acting ability. It was during these years that the idea germinated that this village possessed talent and that if the opportunity ever came, we would like to put on a play.

In the fall of 1948, Mr. J. G. Third came to Elnora as principal of the school. Mr. Third was at one time a member of the Calgary Civic Theatre and had a rich background of community theatre activity gained from directing plays in various towns in the Province. He took part in the minstrel show that year and realized the possibility of organizing a theatre group in Elnora.

In a short while, a three-act play was in rehearsal. The production was enthusiastically received and toured to a few neighboring towns. The play raised money for local projects. The following year a second three-act play was presented in Elnora with equal success. At present the group is busily at work on a production scheduled for February.

The Elnora Dramatic Society is now firmly established in the community.

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## THE STUDIO THEATRE

Our Studio Theatre at the University is having a busy winter. Before Christmas, Shakespeare's **Tempest** had a most successful ten day run. Professor "Bob" Orchard threw all his energies and contagious enthusiasm into the direction of this ambitious production.

In January, we were treated to Sean O'Casey's **Silver Tassie**. Under Mrs. Elizabeth Sterling Haynes' guidance, this play, in the opinion of many regular theatre-goers, reached the highest standard of any so far staged in the Studio Theatre. Each individual in the cast was well suited to his or her role, and the result was most convincing.

Coming productions include Gwen Pharis Ringwood's **Widger's Way**, directed by Professor Orchard, and **The Cherry Orchard**, by Chekov, under Mrs. Sterling Haynes' direction. It is hoped that it will be possible to produce **The Beggars' Opera** as the season's finale.

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## The Importance of Being Earnest

by DAVID CORMACK

*President, University of Alberta Drama Club*

In spite of the usual difficulties of finance and time and the interference of studies and other mundane diversions, work is forging ahead on the annual production of the University Drama Club, "The Importance of Being Earnest." The Club is fortunate in having secured the services of Mr. Eric Candy as director of this whimsical bit of "Oscar Wildism." Mr. Candy is an experienced actor of stage and radio in both Canada and Britain, and his patience and skill have done great things with this amateur group.

With the production dates a few short weeks away, the tempo is increasing. Lumber, cotton, and paint are rapidly taking the shape of Victorian drawing rooms, country houses, and rose gardens; while fabrics are being stitched into gowns of beauty and elegance. Behind the scenes the problems of business management, house management, and publicity are all being ironed out.

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